

19

MODERN PIANOFORTE TECHNIQUE

BY

A. S. VOGT

Mus. Doc.

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Founder, and for Twenty Years Conductor of
the Toronto Mendelssohn Choir.

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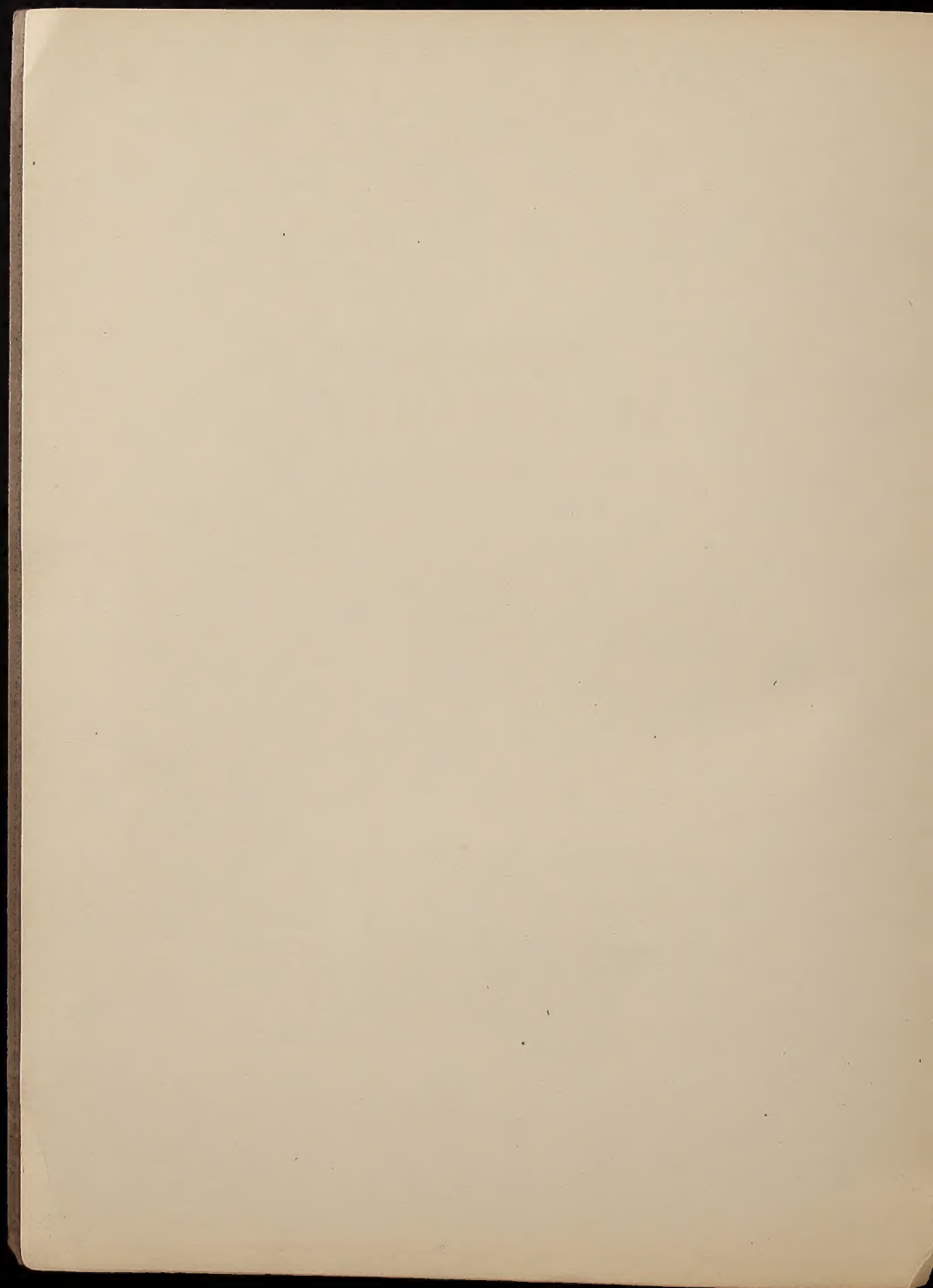
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MODERN
PIANOFORTE
TECHNIQUE.

By
A. S. VOGT.

Whaley, Royce & Co Limited.

PREFACE.

The varied series of exercises contained within this work are designed to furnish, along modern lines and in concise form, a comprehensive and thorough basis of technical study for piano students.

The author has carefully endeavored to avoid the use of any superfluous material, and to so arrange the various sections of the work as to render the exercises of greatest practical value for pupils from the junior to the highest grades of piano playing.

Throughout the book the studies generally are presented in a uniform key, with the object of encouraging instructors to require from their pupils a methodical course of transposition into remaining keys, thus in every way enhancing the technical value of the exercises besides developing the intellect of the pupil.

Scales and Arpeggios are treated somewhat in detail in a special section of the work, with regard more particularly to the requirements of students preparing for examinations in practical music, as well as supplying teachers with a conveniently classified book of reference fully covering this most important part of technical routine.

Toronto, May 1900.

A. S. VOGT.

Preface to Second Edition.

The very encouraging reception accorded the first edition of this book may be regarded as an indication of an existing demand for a work embodying every variety of technical material logically and systematically classified. A number of special exercises have been added to this edition, and the work generally has been carefully revised.

It is suggested, for advanced pupils, that a judicious selection of supplementary technical etudes be employed as the teacher may direct.

Pischna's Technische Studien, (*Steingraber Edition*); Wiehmayer's Schule der Finger-Technik, (*Edit. Schuberth*); Theodor Kullak's Seven Octave Studies, Op. 48. Vol. II, as revised by W. H. Sherwood (*Halch Music Co*) and selections from Clementi's Gradus ad Parnassum are specially recommended.

Toronto, April 1901.

A. S. VOGT.

Preface to Third Edition.

A number of special exercises have been added to the section of exercises for stationary hand and for moving hand respectively, and a thorough revision has been made of the scales and arpeggios, rendering the last named section of added practical value to candidates for examination in piano playing, in connection with the local centre and higher examinations of the existing leading musical examining bodies.

Toronto, July 1903.

A. S. VOGT.

MODERN PIANOFORTE TECHNIQUE.

It is recommended that the exercises contained in this work be practised in a variety of degrees of tone, speed, and forms of touch. A thorough and regular course of transposing, will also, it is hardly necessary to state, enhance the value of the various sections of this work as technical studies, besides assisting materially in the general musical development of the student.

Of special importance is systematic preliminary separate hand practice, and a daily selection of exercises from the various sections of the book as the teacher may direct.

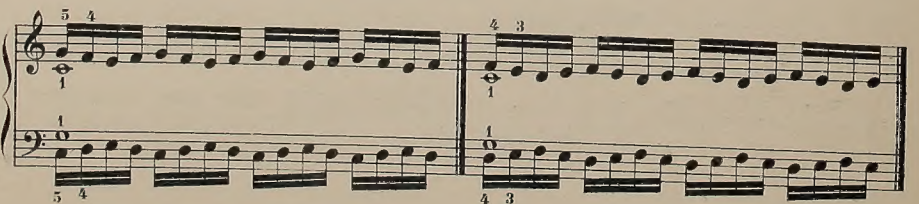
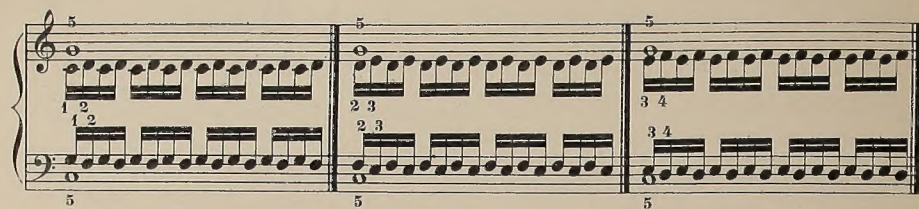
A. S. VOGT.

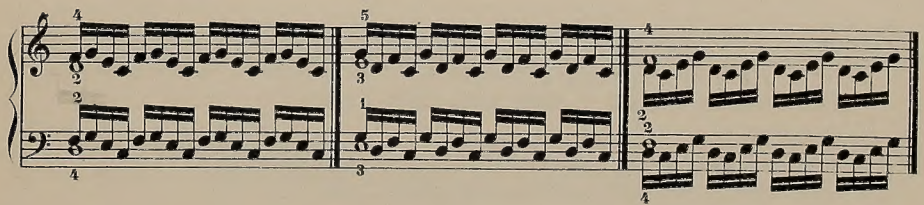
EXERCISES FOR CULTIVATING INDEPENDENCE OF THE FINGERS.

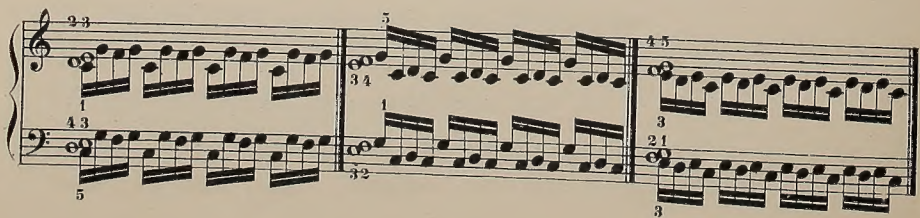
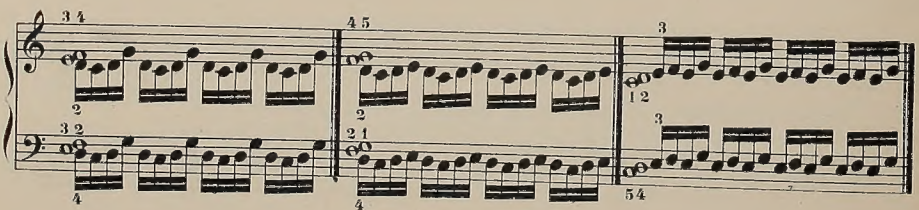
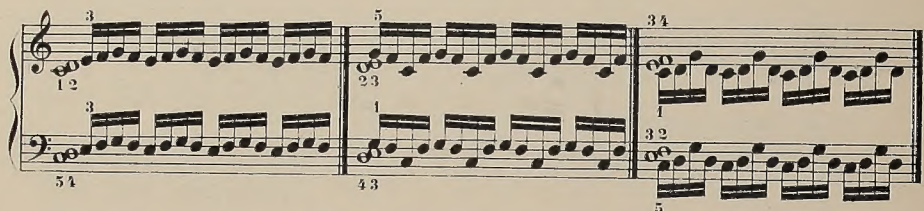
The exercises are arranged in four systems, each consisting of a treble and bass staff. The first system has four measures, the second and third have four measures each, and the fourth has six measures. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with a '+' sign, indicating they should be held down while other fingers play. The exercises focus on independent finger movement and control.

*) The unemployed fingers should rest silently on the surface of keys represented by whole notes. When it is desired to vary the practice by holding down the whole notes they should be pressed down and held but not sounded.

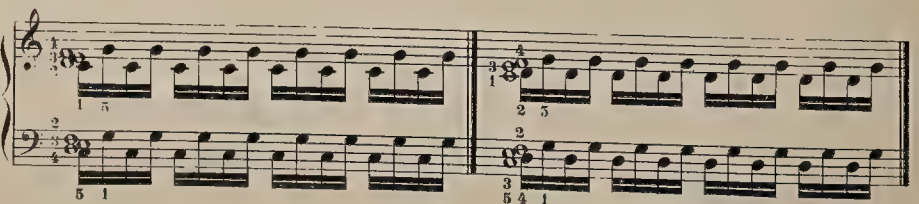
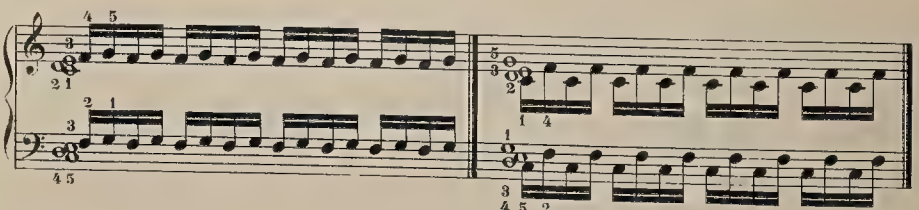
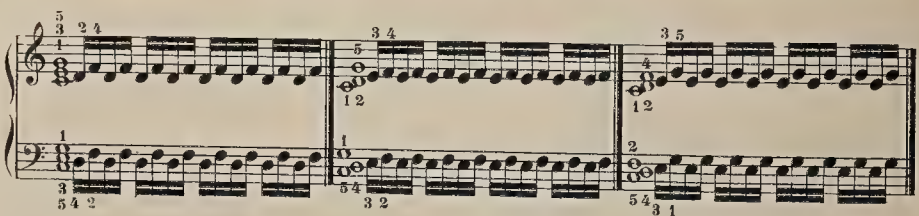
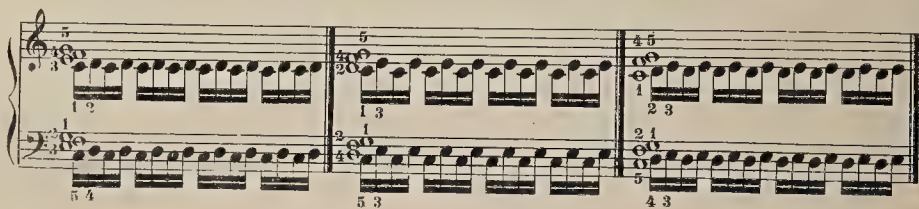
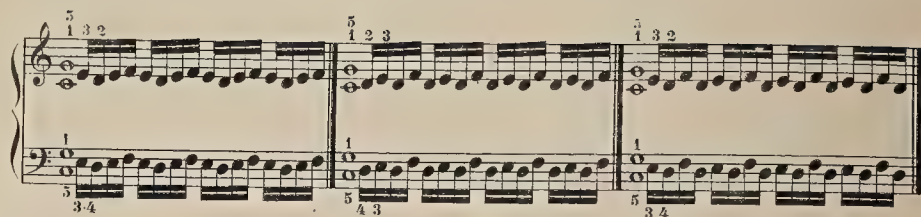
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This page contains five systems of musical notation for piano, each consisting of a treble and a bass staff. The notation is written in 3/8 and 6/8 time signatures. The first system begins with a treble clef and a 3/8 time signature, while the subsequent systems begin with a bass clef and a 6/8 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. The page is numbered 7 in the top right corner.



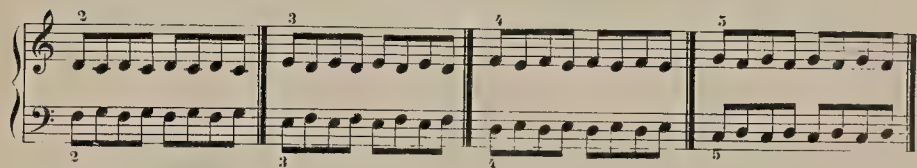
EXERCISES WITH STATIONARY HAND.

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The importance of systematic practice of five finger exercises as a medium for developing flexibility and endurance of execution cannot be overestimated.

In the following studies the most careful attention should be paid to details of accentuation as is naturally suggested in the various examples. Properly qualified teachers will not neglect to direct their pupils to employ the various kinds of touch (legato, staccato, portamento etc) and progressively and systematically to vary the degrees of tone and speed throughout in repetitions of the exercises, which should be played in all major keys with the same fingering.

Exercises for Two Fingers.



NOTE:— Because of the natural weakness of the fourth and fifth fingers special attention should be given to their development in the employment of the exercises in this and other sections of the work.

Exercises for Three Fingers.

The page contains five systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed to improve dexterity and finger control for the first three fingers (index, middle, and ring). Each system contains five measures of music, with fingerings indicated by numbers 1, 2, 3, 4, and 5 above or below the notes.

System 1:

- Measure 1: Treble (1 2 3 2), Bass (1 2 3 2)
- Measure 2: Treble (2 3 4 3), Bass (2 3 4 3)
- Measure 3: Treble (3 4 5 4), Bass (3 4 5 4)
- Measure 4: Treble (5), Bass (5)
- Measure 5: Treble (4), Bass (4)

System 2:

- Measure 1: Treble (3), Bass (3)
- Measure 2: Treble (1), Bass (1)
- Measure 3: Treble (2), Bass (2)
- Measure 4: Treble (3), Bass (3)
- Measure 5: Treble (5), Bass (5)

System 3:

- Measure 1: Treble (4), Bass (4)
- Measure 2: Treble (3), Bass (3)
- Measure 3: Treble (1), Bass (1)
- Measure 4: Treble (2), Bass (2)
- Measure 5: Treble (3), Bass (3)

System 4:

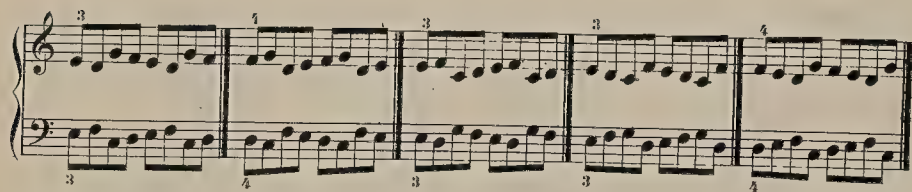
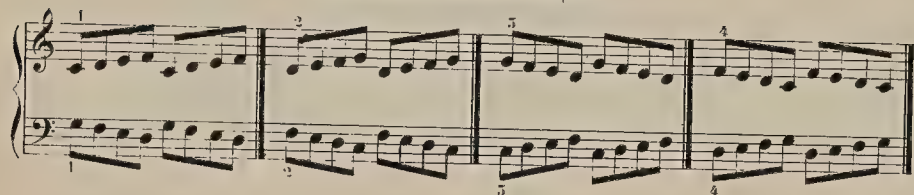
- Measure 1: Treble (5), Bass (5)
- Measure 2: Treble (4), Bass (4)
- Measure 3: Treble (3), Bass (3)
- Measure 4: Treble (1), Bass (1)
- Measure 5: Treble (2), Bass (2)

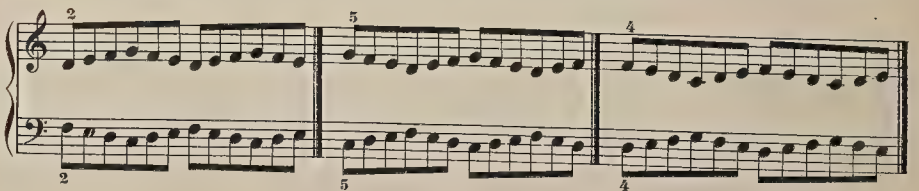
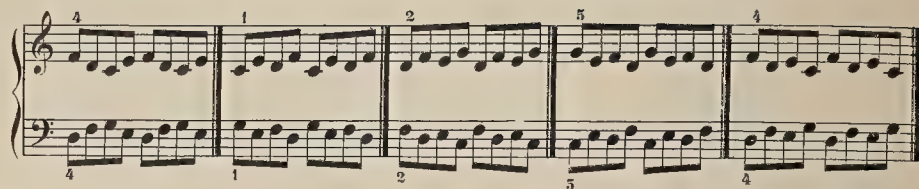
System 5:

- Measure 1: Treble (7), Bass (5)
- Measure 2: Treble (4), Bass (4)
- Measure 3: Treble (1), Bass (1)
- Measure 4: Treble (2), Bass (2)
- Measure 5: Treble (5), Bass (5)

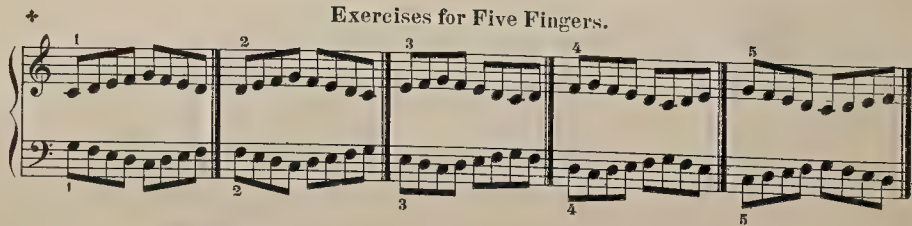


Exercises for Four Fingers.

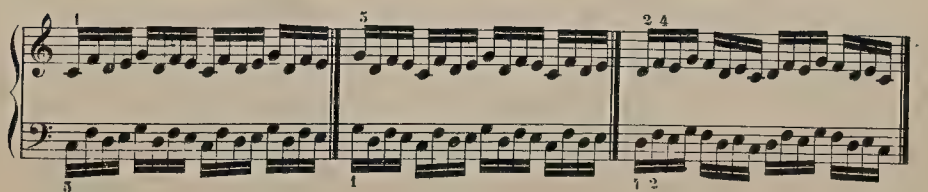
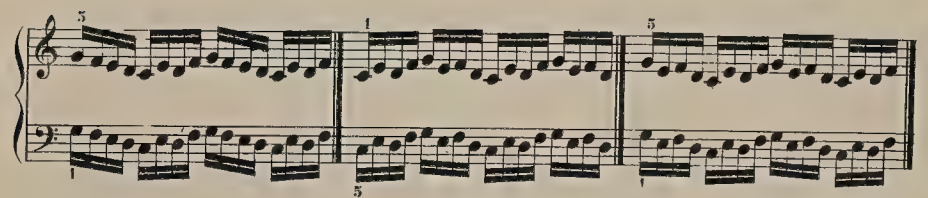
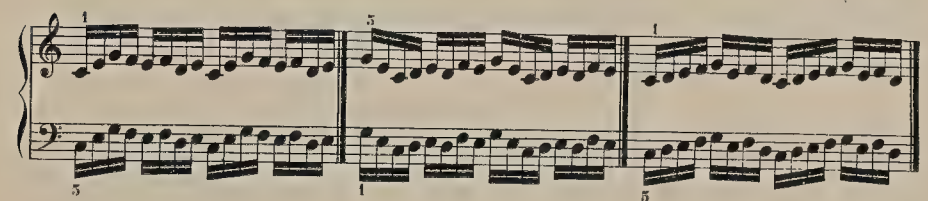


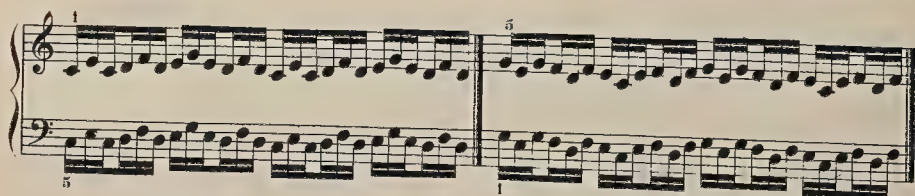
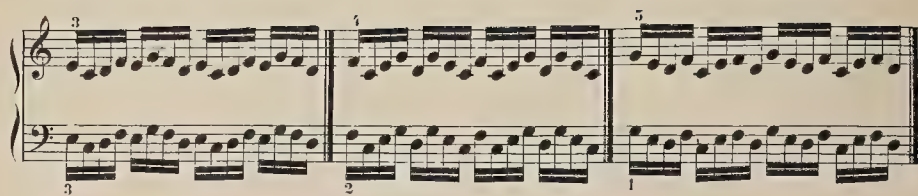


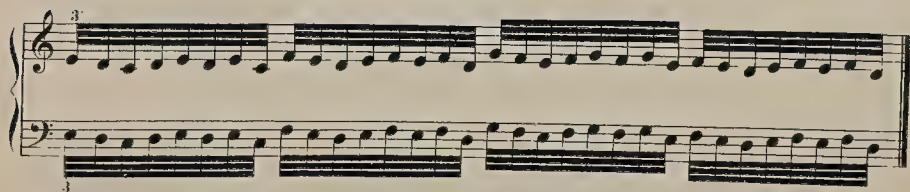
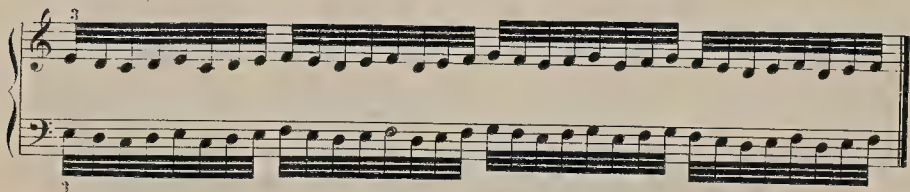
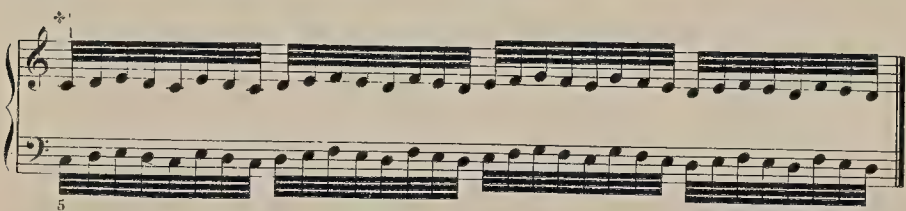
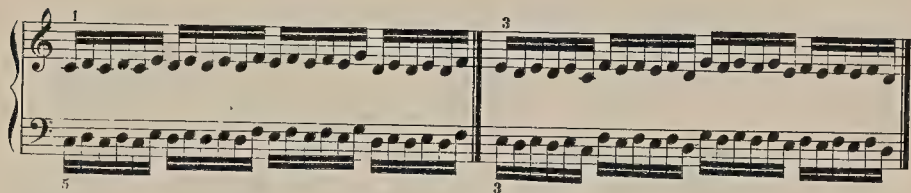
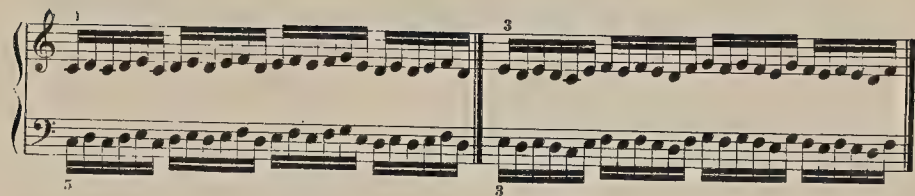
Exercises for Five Fingers.



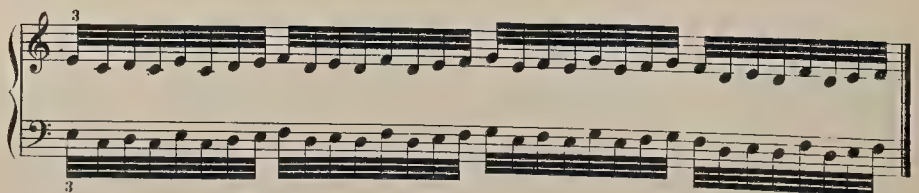
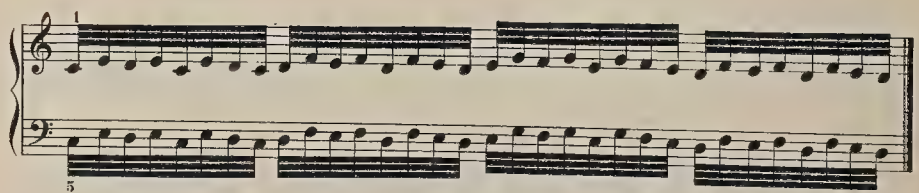
+) See foot note at bottom of page 16.



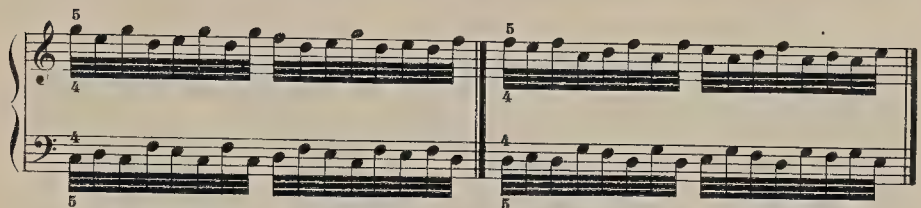
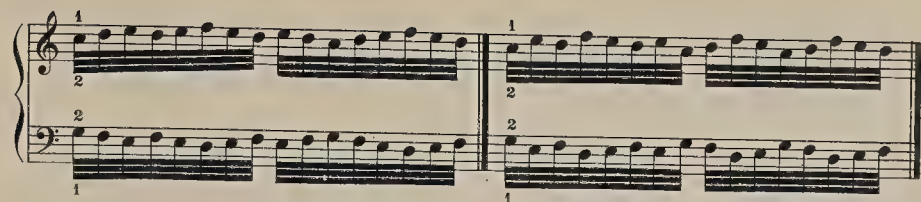




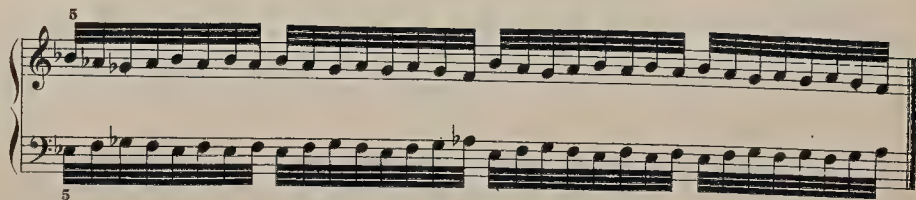
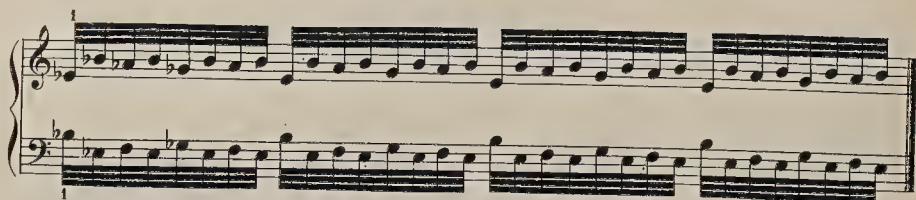
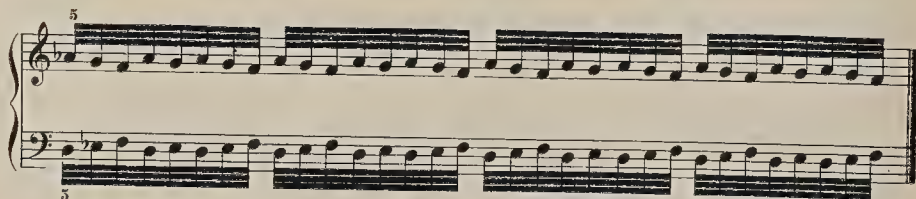
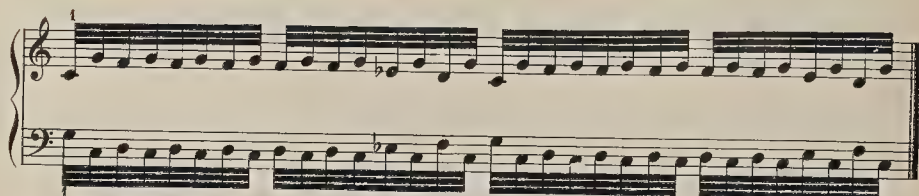
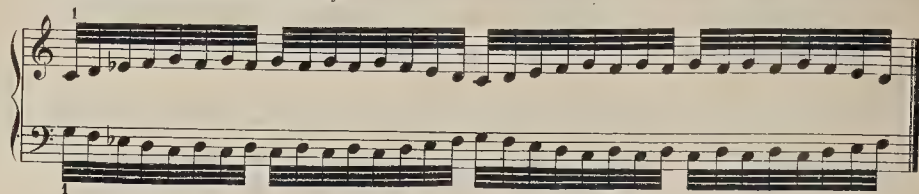
* The above examples in 32nd notes should be utilized as exercises in velocity and repeated at the highest possible rate of speed (consistent with evenness of touch) up to, but not beyond, the first indications of fatigue in the hand.

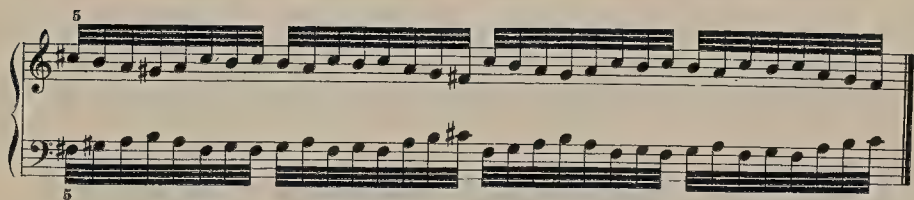
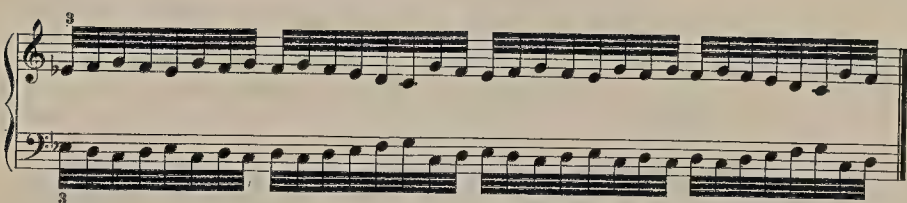
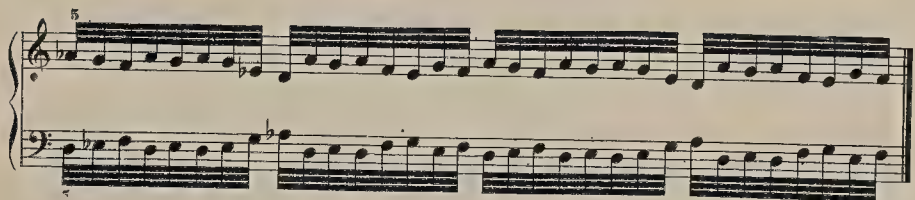
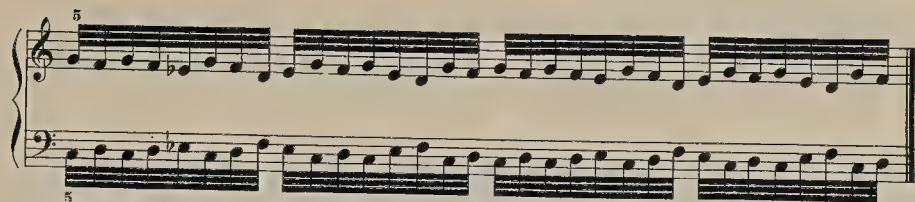


The employment of staccato in one hand with legato at the same time in the other is recommended as a beneficial variety of practice specially calculated to cultivate independence of action between the two hands. Other varieties of touch may also be employed in like manner in this and other sections of the work.



Supplementary exercises specially designed to develop strength and flexibility in the weaker fingers. These examples should also each be transposed into several other keys.





EXERCISES IN PAIRED NOTES.

The tendency which so frequently manifests itself to play thirds and other paired notes one after the other must be carefully guarded against. Properly directed and persevering study in this important section will have a most beneficial effect in equalizing the touch and cultivating firmness and precision in attack.

The image displays five systems of musical exercises for piano, each consisting of a treble and bass staff. The exercises are designed to improve touch and precision in playing paired notes (thirds, fourths, fifths, sixths, and octaves). Each system includes fingering numbers (1-5) and articulation marks (accents, slurs) to guide the student.

- System 1:** Treble staff has a 3/4 time signature. Exercises include thirds, fourths, and fifths with various fingering patterns.
- System 2:** Treble staff has a 3/4 time signature. Exercises include thirds, fourths, and fifths with various fingering patterns.
- System 3:** Treble staff has a 3/4 time signature. Exercises include thirds, fourths, and fifths with various fingering patterns.
- System 4:** Treble staff has a 3/4 time signature. Exercises include thirds, fourths, and fifths with various fingering patterns.
- System 5:** Treble staff has a 3/4 time signature. Exercises include thirds, fourths, and fifths with various fingering patterns.

This page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly technical, featuring complex rhythmic patterns, fingerings, and articulations.

System 1: The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure of the treble staff has a fingering of 1 3 5 7. The first measure of the bass staff has a fingering of 1 3 5. The second measure of the treble staff has a fingering of 1 3 5. The second measure of the bass staff has a fingering of 1 3 5. The third measure of the treble staff has a fingering of 1 3 5 7. The third measure of the bass staff has a fingering of 1 3 5.

System 2: The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure of the treble staff has a fingering of 1 3 5 7. The first measure of the bass staff has a fingering of 1 3 5. The second measure of the treble staff has a fingering of 1 3 5. The second measure of the bass staff has a fingering of 1 3 5. The third measure of the treble staff has a fingering of 1 3 5 7. The third measure of the bass staff has a fingering of 1 3 5.

System 3: The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure of the treble staff has a fingering of 1 3 5 7. The first measure of the bass staff has a fingering of 1 3 5. The second measure of the treble staff has a fingering of 1 3 5. The second measure of the bass staff has a fingering of 1 3 5. The third measure of the treble staff has a fingering of 1 3 5 7. The third measure of the bass staff has a fingering of 1 3 5.

System 4: The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure of the treble staff has a fingering of 1 3 5 7. The first measure of the bass staff has a fingering of 1 3 5. The second measure of the treble staff has a fingering of 1 3 5. The second measure of the bass staff has a fingering of 1 3 5. The third measure of the treble staff has a fingering of 1 3 5 7. The third measure of the bass staff has a fingering of 1 3 5.

System 5: The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure of the treble staff has a fingering of 1 3 5 7. The first measure of the bass staff has a fingering of 1 3 5. The second measure of the treble staff has a fingering of 1 3 5. The second measure of the bass staff has a fingering of 1 3 5. The third measure of the treble staff has a fingering of 1 3 5 7. The third measure of the bass staff has a fingering of 1 3 5.

This page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation features continuous eighth-note patterns in both hands, with various fingering numbers (1-5) indicated above and below the notes. The systems are arranged vertically, with the first system at the top and the fifth at the bottom. The page is numbered 22 in the top left corner.

The page contains five systems of musical notation, each consisting of a treble and bass staff. The notation is highly technical, featuring complex fingerings and articulations. The first system shows a sequence of chords and single notes with fingerings like 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The second system continues with similar patterns, including a triplet of eighth notes. The third system includes a triplet of eighth notes and a triplet of sixteenth notes. The fourth system features a triplet of eighth notes and a triplet of sixteenth notes. The fifth system includes a triplet of eighth notes and a triplet of sixteenth notes. The notation is written in a style that suggests a specific key signature and time signature, though they are not explicitly stated.

* The examples from this point should be practiced through several octaves of the key board.

EXERCISES WITH MOVING HAND.

The range of these studies should be extended through several octaves of the key-board with the same fingering in all of your keys.

The page contains five systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed to be played with both hands moving across the keyboard. Fingering numbers (1-5) are indicated above or below notes to guide the player. Slurs are used to indicate phrases or groups of notes to be played together. The exercises are arranged in a sequence that covers a wide range of the keyboard.

System 1: Treble staff starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass staff starts with a half note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, G2. Fingering: Treble (4, 3, 2, 1, 5, 4, 3, 2), Bass (2, 3, 4, 5, 1, 2, 3, 4).

System 2: Treble staff starts with a half note A4, followed by eighth notes B4, C5, D5, E5, F5, G5, A5. Bass staff starts with a half note A3, followed by eighth notes G3, F3, E3, D3, C3, B2, A2. Fingering: Treble (3, 4, 3, 2, 1, 5, 4, 3), Bass (2, 3, 4, 5, 1, 2, 3, 4).

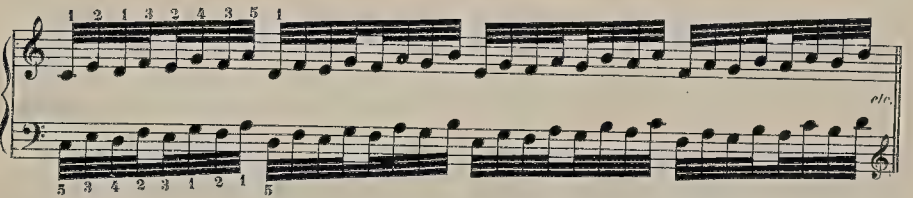
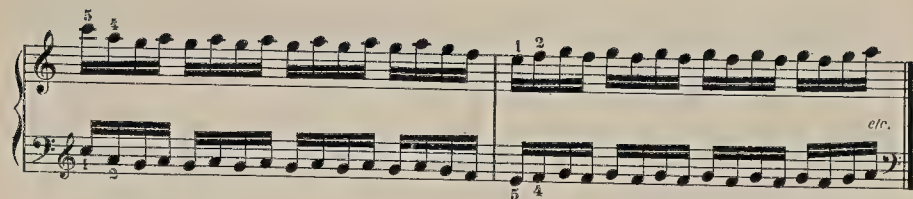
System 3: Treble staff starts with a half note B4, followed by eighth notes C5, D5, E5, F5, G5, A5, B5. Bass staff starts with a half note B3, followed by eighth notes A3, G3, F3, E3, D3, C3, B2. Fingering: Treble (2, 3, 4, 3, 2, 1, 5, 4), Bass (1, 2, 3, 4, 5, 1, 2, 3).

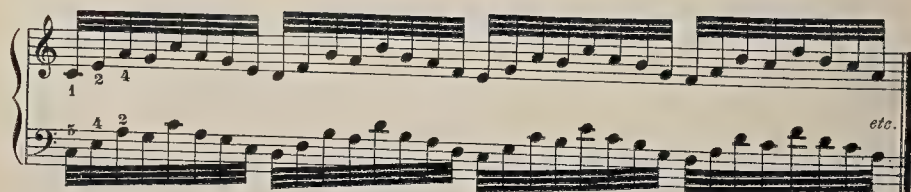
System 4: Treble staff starts with a half note C5, followed by eighth notes D5, E5, F5, G5, A5, B5, C6. Bass staff starts with a half note C4, followed by eighth notes B3, A3, G3, F3, E3, D3, C3. Fingering: Treble (1, 2, 3, 4, 3, 2, 1, 5), Bass (3, 4, 3, 2, 1, 5, 4, 3).

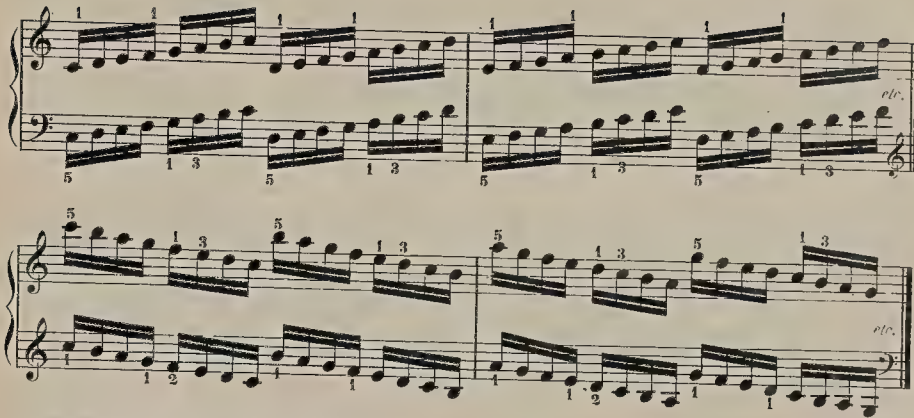
System 5: Treble staff starts with a half note D5, followed by eighth notes E5, F5, G5, A5, B5, C6, D6. Bass staff starts with a half note D4, followed by eighth notes C4, B3, A3, G3, F3, E3, D3. Fingering: Treble (5, 4, 3, 2, 1, 5, 4, 3), Bass (1, 2, 3, 4, 5, 1, 2, 3).

This page contains musical notation for 'The Merry Widow' by Franz Lehár. It includes piano accompaniment and vocal lines. The notation is in 2/4 time and features various musical notations such as notes, rests, and fingerings. The word 'etc.' is used to indicate that the patterns can be repeated. The page is numbered 25 in the top right corner.

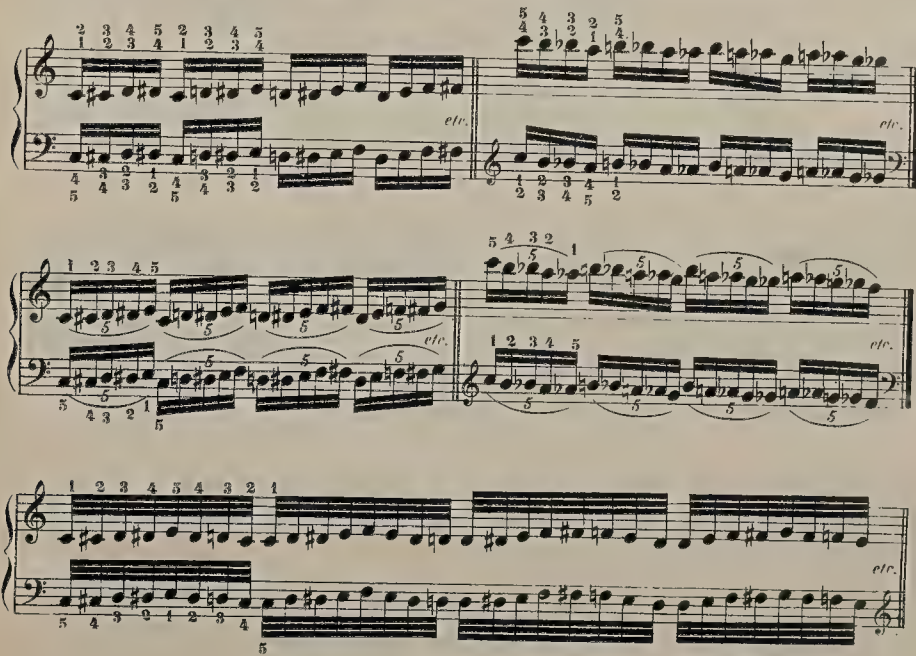
This page contains five systems of musical notation for piano, each consisting of a treble and a bass staff. The notation includes various fingerings (numbers 1-5) and articulations (accents, slurs, and *etc.* markings). The systems are arranged vertically, with the first system at the top and the fifth at the bottom. The notation is in a standard musical format, with notes, rests, and fingerings clearly visible. The *etc.* markings are placed between the staves in each system, indicating that the patterns continue. The fingerings are carefully placed above or below the notes to guide the performer. The overall layout is clean and professional, typical of a music manuscript or printed score.

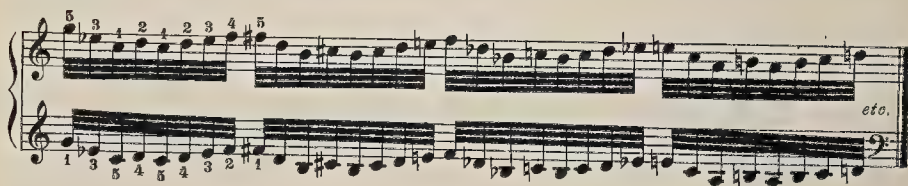
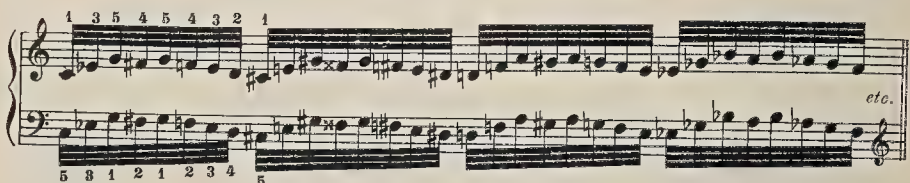




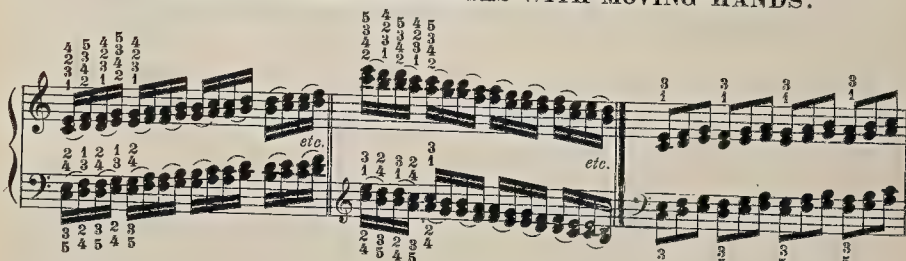


This scale example as well as the various exercises preceding it should be practiced in all keys with the same fingering indicated for the key of G.





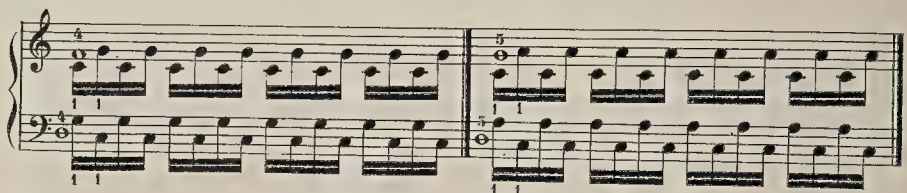
EXERCISES IN GROUPED NOTES WITH MOVING HANDS.

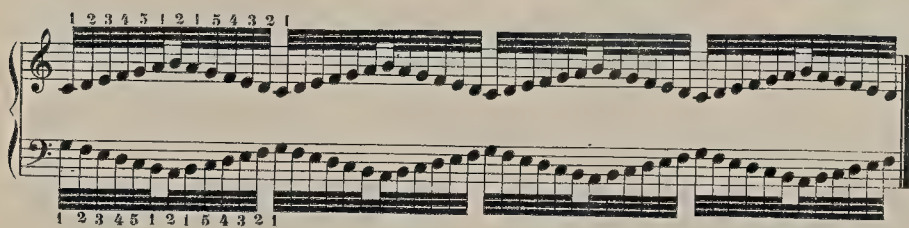
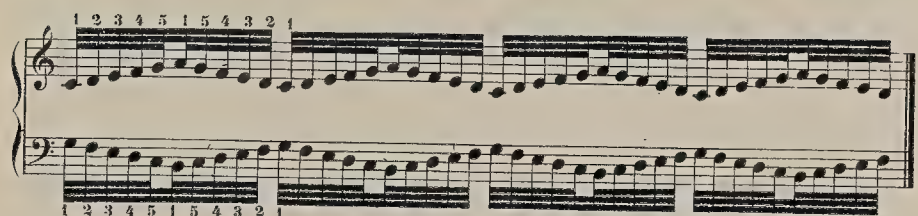
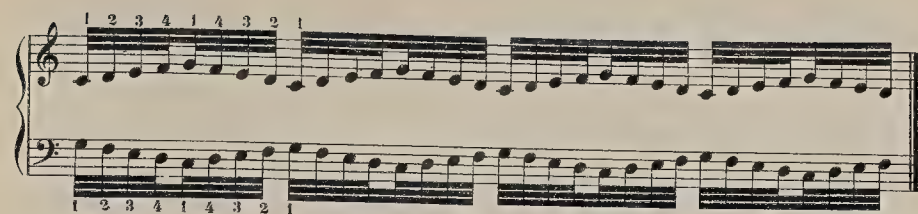


This page contains five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation is highly technical, featuring complex fingerings (numbers 1-5) and articulations (accents, slurs, and *etc.* markings). The first system shows a treble staff with a series of eighth-note chords and a bass staff with a similar pattern. The second system continues this pattern with more complex fingerings. The third system introduces a new melodic line in the treble staff, while the bass staff continues the previous pattern. The fourth system shows a more complex interaction between the two staves, with the treble staff featuring a series of eighth-note chords and the bass staff a similar pattern. The fifth system concludes the page with a final system of staves, featuring a series of eighth-note chords and a final *etc.* marking.

EXERCISES PREPARATORY TO SCALE PLAYING.

When the student has acquired a reasonable degree of independence in fingering and evenness of touch, the exercises in this section may be taken up. The acquirement of thorough freedom in the action of the thumb is indispensable to smooth and facile execution in the playing of scales. Careful attention to detailed practice in the passing of the thumb is therefore earnestly recommended.





The image displays two systems of musical notation for a piano accompaniment. Each system consists of a treble and a bass staff. The first system begins with a treble staff containing a melodic line with fingerings (2, 1, 2, 3, 4, 5, 2, 1, 2, 1) and slurs. The bass staff provides a harmonic accompaniment with fingerings (5, 4, 3, 2, 1, 2, 1, 2). The second system continues the piece, with the treble staff featuring a melodic line with fingerings (5, 4, 3, 2, 1, 2, 1, 2, 1, 2) and slurs. The bass staff continues the accompaniment with fingerings (2, 1, 2, 3, 4, 5, 2, 1, 2, 1). The notation includes various musical symbols such as notes, rests, slurs, and fingerings, all in black ink on a white background.

NOTE:— The above examples should be played in every major key with the same fingering.

The last section of this work contains all major, minor and chromatic scales.

EXERCISES IN BROKEN AND SOLID CHORDS WITH STUDIES IN ARPEGGIO PLAYING.

The examples on this page should be practiced in all major and minor keys with the same fingering.

The page contains four systems of musical exercises for piano, each consisting of a treble and bass staff. The exercises are designed to be practiced in all major and minor keys with the same fingering.

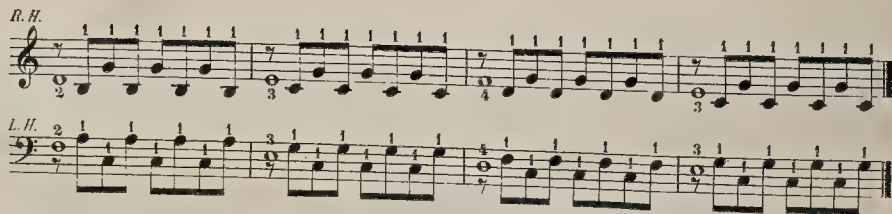
- System 1:** Features broken chords in C major and C minor, and solid chords in C major and C minor. Fingerings are indicated above and below notes.
- System 2:** Features broken chords in D major and D minor, and solid chords in D major and D minor. Fingerings are indicated above and below notes.
- System 3:** Features broken chords in E major and E minor, and solid chords in E major and E minor. Fingerings are indicated above and below notes.
- System 4:** Features broken chords in F major and F minor, and solid chords in F major and F minor. Fingerings are indicated above and below notes.

The following unbracketed examples are designed more specially for practice with separate hands.

Right hand,



Left hand,



R. H. *L. H.*

Handwritten musical notation for the first system. The treble staff (R. H.) and bass staff (L. H.) both contain a sequence of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The treble staff begins with a 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 pattern, while the bass staff begins with a 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 pattern.

Handwritten musical notation for the second system. The treble staff contains a sequence of eighth notes with fingerings: 3 1 4 2 5 3 4 2 3 1 4 2 5 3 4 2 3 1 4 2. The bass staff contains a sequence of eighth notes with fingerings: 3 5 2 4 1 3 2 4 3 5 2 4 1 3 2 4 3 5 2 4.

Handwritten musical notation for the third system. The treble staff contains a sequence of eighth notes with fingerings: 3 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4. The bass staff contains a sequence of eighth notes with fingerings: 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4.

+) This fingering will be found useful practice if adapted to all major and minor keys.

Handwritten musical notation for the fourth system. The treble staff contains a sequence of eighth notes with fingerings: 5 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4. The bass staff contains a sequence of eighth notes with fingerings: 5 4 2 1 4 2 5 3 2 1 4 2 5 3 2 1 4 2 5 3.

Handwritten musical notation for the fifth system. The treble staff contains a sequence of eighth notes with fingerings: 1 3 2 5 4 2 5 1 3 2 5 4 2 5 1 3 2 5 4 2 5 1. The bass staff contains a sequence of eighth notes with fingerings: 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2.

The following eight models should be practiced in all major and minor keys with appropriate fingering.

The musical score for 'The Merry Widow' waltz, measures 1-8, is presented in two systems. Each system contains four measures, numbered 1 through 8. The notation is in 3/4 time, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The first system (measures 1-4) includes the word 'etc.' in the bass line of measures 2 and 3. The second system (measures 5-8) continues the melody and bass line. The music is characterized by a lively, waltzy rhythm with many beamed eighth and sixteenth notes.

NOTE. — For the fingering of Arpeggios of the common chord in all keys, observe section of this work beginning at page 53, which is devoted to Scales and Arpeggios in detail.

The Dominant Seventh Chord.

The Dominant Seventh Chord.

These exercises should be practiced in all keys and with the same fingering. Where the signature includes black keys the following example will serve as a suggestion for alternative fingering.

[illegible]

The order of fingering presented in the accompanying example should also be systematically practiced in various keys:—

The order of fingering presented in the accompanying example should also be systematically practiced in various keys:—

The piano accompaniment consists of two systems of music. Each system has a treble and bass staff. The first system includes a key signature change from one sharp (F#) to two sharps (F# and C#). Fingering numbers (1-5) are written above or below the notes to indicate the correct fingerings for each note. The second system continues the piece with similar fingering instructions.

4) With the same fingering in all keys. In the regular routine, however, when a position of the Arpeggios begins on a black key, place the second finger upon the same when undertaking an upward progression in the right hand or a downward with the left. In each case the first finger should take the first white key in the Arpeggios and the other fingers should be placed in their consequent natural order upon succeeding keys.

The image displays a musical score for a waltz, identified as 'The Merry Widow' from the operetta of the same name. The score is written for piano (left hand) and violin (right hand). The key signature is one flat (B-flat), and the time signature is 3/4. The music is in 3/4 time, with a tempo marking of 'Moderato'. The score consists of two systems, each with two measures. The first system includes fingerings (1-5) and slurs for both hands. The second system also includes fingerings and slurs. The piano part is marked 'p' (piano) and the violin part is marked 'f' (forte). The score is labeled 'The Merry Widow' at the top.

The following eight models should be practiced in all keys with appropriate fingering as indicated in foregoing remarks.

3. 4. 5. 6. 7. 8.

Chord of the Diminished Seventh.

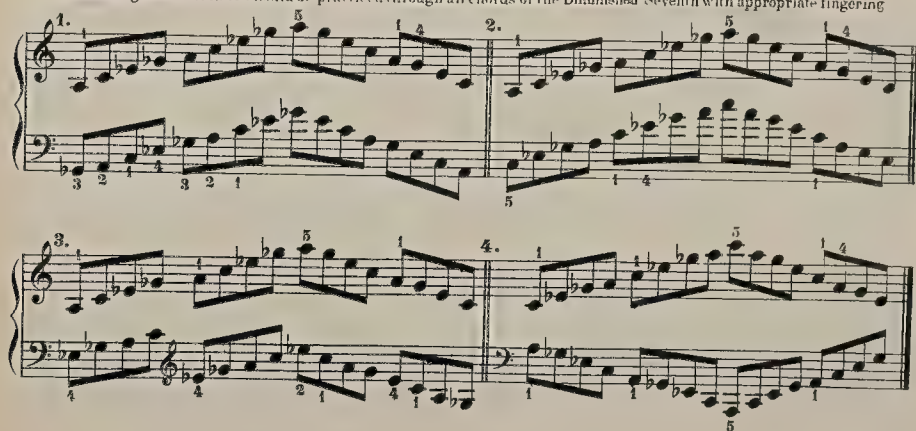
These models should be practiced in all the chords of the Diminished Seventh with appropriate fingering.



The remarks in this section referring to the fingering of chords of the Dominant Seventh apply also to the Diminished Seventh Chord.



The following four exercises should be practiced through all chords of the Diminished Seventh with appropriate fingering

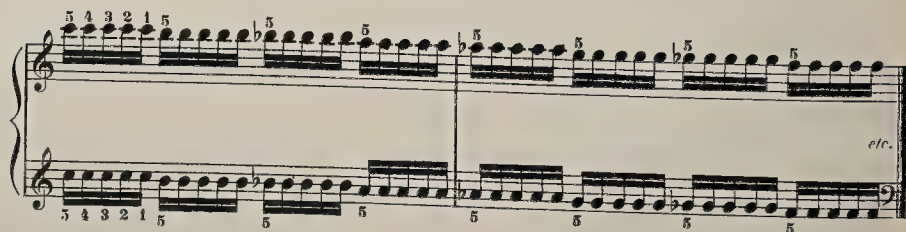
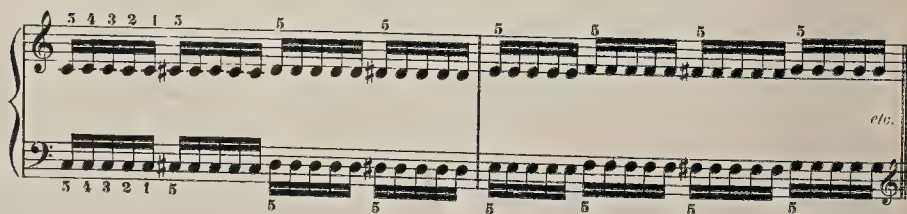


EXERCISES IN ALTERNATING FINGERS ON THE SAME KEY.

The exercises are organized into five systems, each consisting of a treble and bass staff. The first system shows basic eighth-note patterns with fingerings: Treble (2 1 2 1, 3 2 1 3 2 1, 4 3 2 1 4, 5 4 3 2 1 5) and Bass (1 2 1 2, 3 2 1 3 2 1, 4 3 2 1 4, 5 4 3 2 1 5). The second system introduces sixteenth-note patterns with fingerings like 2 1 2 1 2 1 2 1 and 2 1 2 1 2 1 2 1. The third system continues with sixteenth-note patterns, including some with sharps (F# and C#) and flats (Bb and Fb). The fourth system introduces triplet patterns with fingerings like 3 2 1 3 2 1 3 and 3 3 3 3 3 3. The fifth system continues with triplet patterns, including some with flats (Bb and Fb). The word 'etc.' is used to indicate that the patterns continue.

Besides the finger marks given in preceding examples additional value will be lent the exercises by introducing every possible variation in the fingering. As an instance the example included in the second brace on the preceding page may be varied by using the second and third fingers — also the third and fourth and finally the fourth and fifth throughout.

In this section, as in others, it is recommended to transpose all diatonic examples into every major key with the same fingering.



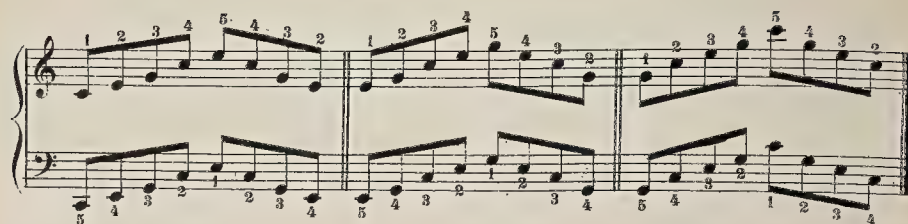
TRILL EXERCISES.

The page contains five systems of trill exercises, each consisting of a treble and bass staff. The exercises are as follows:

- System 1:** Treble staff has two measures of eighth-note trills. Bass staff has two measures of eighth-note trills. Fingerings are indicated by numbers 1-5.
- System 2:** Treble staff has two measures of eighth-note trills. Bass staff has two measures of eighth-note trills. Fingerings are indicated by numbers 1-5.
- System 3:** Treble staff has two measures of eighth-note trills. Bass staff has two measures of eighth-note trills. Fingerings are indicated by numbers 1-5.
- System 4:** Treble staff has two measures of eighth-note trills. Bass staff has two measures of eighth-note trills. Fingerings are indicated by numbers 1-5.
- System 5:** Treble staff has two measures of eighth-note trills. Bass staff has two measures of eighth-note trills. Fingerings are indicated by numbers 1-5.

The above examples to be practised in all keys with the same fingering.

EXTENSION EXERCISES.



The above examples should be played in all keys with the same fingering. Teachers will also direct pupils in the practice of special finger gymnastics designed to develop and increase the expansion of the hand.



EXERCISES IN SKIPS.

47

In skipping from one note to another care should be taken to attack from directly above the keys and not from the side.

The page contains five systems of piano exercises for skips. Each system consists of a treble and bass staff. The exercises are as follows:

- System 1:** Treble staff starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. Both staves are marked with an asterisk (*).
- System 2:** Treble staff starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. Both staves are marked with an asterisk (*). The second measure of the bass staff is marked with 'c/r.'.
- System 3:** Treble staff starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. Both staves are marked with an asterisk (*). The second measure of the bass staff is marked with 'c/r.'.
- System 4:** Treble staff starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. Both staves are marked with an asterisk (*). The second measure of the bass staff is marked with 'c/r.'.
- System 5:** Treble staff starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. Both staves are marked with an asterisk (*). The second measure of the bass staff is marked with 'c/r.'.

*) To be played in every key.

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EXERCISES IN CHANGING HANDS.

Notes with upstems to be played with the right, down stem notes with the left hand.

The page contains seven systems of musical exercises. Each system typically consists of a treble staff and a bass staff, with some systems having a grand staff (treble and bass staves joined). The exercises are as follows:

- System 1:** Treble staff with a scale of eighth notes (upstems) and a corresponding scale of eighth notes (downstems) in the bass staff. Time signature is 3/4. Fingering: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- System 2:** Treble staff with a scale of eighth notes (upstems) and a corresponding scale of eighth notes (downstems) in the bass staff. Time signature is 3/4. Fingering: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- System 3:** Treble staff with a scale of eighth notes (upstems) and a corresponding scale of eighth notes (downstems) in the bass staff. Time signature is 3/4. Fingering: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- System 4:** Treble staff with a scale of eighth notes (upstems) and a corresponding scale of eighth notes (downstems) in the bass staff. Time signature is 3/4. Fingering: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- System 5:** Treble staff with a scale of eighth notes (upstems) and a corresponding scale of eighth notes (downstems) in the bass staff. Time signature is 3/4. Fingering: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- System 6:** Treble staff with a scale of eighth notes (upstems) and a corresponding scale of eighth notes (downstems) in the bass staff. Time signature is 3/4. Fingering: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- System 7:** Treble staff with a scale of eighth notes (upstems) and a corresponding scale of eighth notes (downstems) in the bass staff. Time signature is 3/4. Fingering: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

+ To be played in all keys with the same fingering. ++ These diatonic and chromatic scale examples may be extended throughout the compass of the keyboard.

FOUNDATION EXERCISES IN OCTAVE PLAYING.

For the acquirement of facility in octave playing a systematic cultivation of lightness and endurance in the action of the wrist is absolutely indispensable. All tendency to stiffness of the arm and wrist should be overcome and carefully avoided.

Preliminary Wrist Exercises.

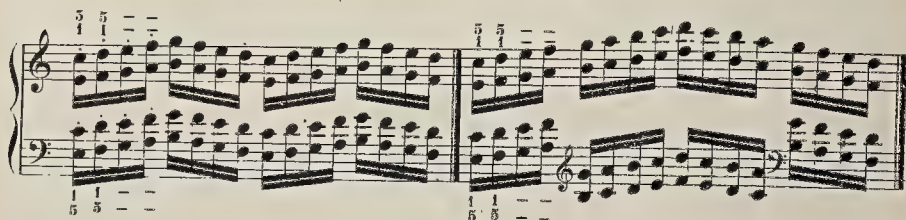
First system of Preliminary Wrist Exercises. The exercise is written for piano in 6/8 time. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Fingering numbers are provided above and below the notes.

Special attention should be given to the development of the first and fifth fingers as regards their relation to octave playing.

Second system of Preliminary Wrist Exercises. The exercise continues with eighth notes in both hands. Fingering numbers are provided above and below the notes.

Third system of Preliminary Wrist Exercises. The exercise continues with eighth notes in both hands. Fingering numbers are provided above and below the notes.

Fourth system of Preliminary Wrist Exercises. The exercise continues with eighth notes in both hands. Fingering numbers are provided above and below the notes.



Broken Octaves.

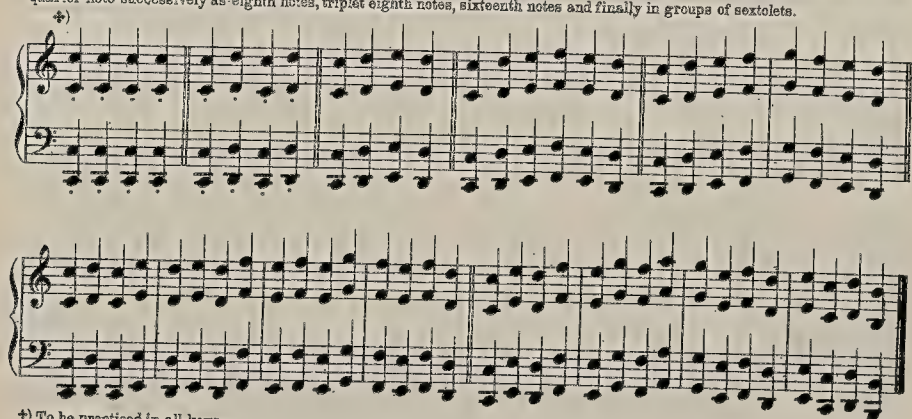


*) To be practiced in all keys.



+) To be transposed into all keys.

NOTE:— The examples here given should first be played, as written, in quarter notes, staccato, followed by repetitions of each quarter note successively as eighth notes, triplet eighth notes, sixteenth notes and finally in groups of sextolets.



+) To be practised in all keys.

The following example should also be transposed into every major and minor key.





Other positions of the Broken Chords should be practiced in the same manner in all keys. It will also be found useful to accent the last note of each figure as in the diatonic examples given above, the unaccented notes to be played very lightly and rapidly. It is also recommended to vary the exercises by altering the order of the accent giving special emphasis to the first note of each figure and playing the remaining notes with all possible speed and lightness of touch both in the scale and broken chord examples. All broken chords and arpeggios should be practiced in contrary as well as similar motion.





Legato Octaves.



The Scales here given will serve to suggest convenient fingering for all other Scales, major and minor. Legato octaves may also be practiced, both in diatonic and chromatic passages, with the first and fifth (2) fingers only, by adroitly shifting the hand from one octave to the other without change of fingers. It is also recommended to practice regularly the arm touches in all major, minor and chromatic scales and broken chords.



*) Alternate fingerings in the Chromatic Scale.

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PREFACE.

The varied series of exercises contained within this work are designed to furnish, along modern lines and in concise form, a comprehensive and thorough basis of technical study for piano students.

The author has carefully endeavored to avoid the use of any superfluous material, and to so arrange the various sections of the work as to render the exercises of greatest practical value for pupils from the junior to the highest grades of piano playing.

Throughout the book the studies generally are presented in a uniform key, with the object of encouraging instructors to require from their pupils a methodical course of transposition into remaining keys, thus in every way enhancing the technical value of the exercises besides developing the intellect of the pupil.

Scales and Arpeggios are treated somewhat in detail in a special section of the work, with regard more particularly to the requirements of students preparing for examinations in practical music, as well as supplying teachers with a conveniently classified book of reference fully covering this most important part of technical routine.

Toronto, May 1900.

A. S. VOGT.

Preface to Second Edition.

The very encouraging reception accorded the first edition of this book may be regarded as an indication of an existing demand for a work embodying every variety of technical material logically and systematically classified. A number of special exercises have been added to this edition, and the work generally has been carefully revised.

It is suggested, for advanced pupils, that a judicious selection of supplementary technical etudes be employed as the teacher may direct.

Fischel's Technische Studien, (*Steingraber Edition*); Wiehmayer's Schule der Finger-Technik, (*Edit. Schubert*); Theodor Kullak's Seven Octave Studies, Op. 48. Vol. II, as revised by W. H. Sherwood (*Hatch Music Co*) and selections from Clementi's Gradus ad Parnassum are specially recommended.

Toronto, April 1901.

A. S. VOGT.

Preface to Third Edition.

A number of special exercises have been added to the section of exercises for stationary hand and for moving hand respectively, and a thorough revision has been made of the scales and arpeggios, rendering the last named section of added practical value to candidates for examination in piano playing, in connection with the local centre and higher examinations of the existing leading musical examining bodies.

Toronto, July 1903.

A. S. VOGT.

Modern Pianoforte Technique.

A. S. VOGT.

SCALES AND ARPEGGIOS.

For a thorough understanding of the Scales and Arpeggios the pupil should be taught their theory as well as their practical execution. Teachers should always insist upon the memorization of all Scales and Arpeggios.

A facility is acquired the scale should be practiced in every variety of speed, tone, touch and accentuation. For beginners the following form of the scale will be found beneficial practice:—



Following the study of the ordinary unrhythimized forms of the scales, a systematic course of practice in accentuation in various rhythms should be taken up. In accenting the first of each group of three notes, the compass of the movement may be limited to three octaves. In groups of four notes the compass should be extended to four octaves. Groups of six, eight and nine notes respectively should also be practiced in all keys. Groups of six notes may extend through three octaves played twice through, and groups of eight notes through four octaves also repeated once. In groups of nine notes the scale should be played through three octaves three times, ascending and descending.

The following examples will serve as models of scales accented in groups of three and four respectively.



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In order to economize space the Scales in contrary motion are omitted from this work. They should however be practiced in various forms, the fingering to agree with that indicated in the scales as given in corresponding forms in similar motion. The following examples will serve as models in C-Major:—

Beginning with the unison.



Beginning with the Third.



Beginning with the Sixth.



The scales in double Thirds and double Sixths should also be practised in contrary motion. The following form of fingering, in double Thirds, contrary motion, may be applied to all keys.



The following two models should also be practiced, with appropriate fingering, in all keys:—

Ascending in Tenths and descending in Sixths.

Two systems of piano music. The first system shows an ascending scale in tenths in the right hand and a descending scale in sixths in the left hand. The second system continues the exercise with more complex fingering and articulation. Fingerings are indicated by numbers 1-5 above or below notes.

Ascending in Sixths and descending in Tenths.

Two systems of piano music. The first system shows an ascending scale in sixths in the right hand and a descending scale in tenths in the left hand. The second system continues the exercise with more complex fingering and articulation. Fingerings are indicated by numbers 1-5 above or below notes.

Besides practicing the scales with different effects in gradations of tone (light and shade) and with crescendo in ascending and decrescendo in descending, it is strongly recommended to practice with different qualities of touch in the two hands, i. e. staccato in the right with legato in the left, and the reverse. Other varieties of touch may also be used in like manner. — All scales should likewise be practised in staccato and legato octaves and with the various arm strokes, etc.

A thorough daily practice of the following example, transposed into all keys, is recommended for pupils of the middle and higher grades with regular scale practice:—

Two systems of piano music. The first system shows a scale exercise in the right hand and a corresponding exercise in the left hand. The second system continues the exercise with more complex fingering and articulation. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with the word 'etc.'.

MAJOR SCALES.

Scale of C-Major.

Similar motion.
(In Octaves.)



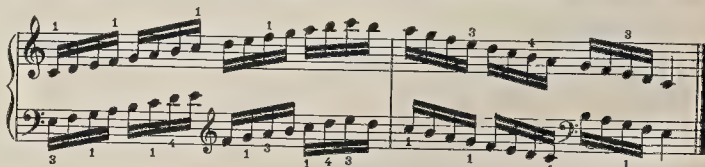
The methods adopted throughout this work for the fingering of scales in Tenths and Sixths will be found the most convenient forms for the purposes of memorization by candidates preparing for examinations in practical music. If desired, the first two degrees of the scale in Tenths (C and D) may be played in the right hand before the left hand begins. The same may also be done in Sixths, in the left hand, before the right hand begins.

In Thirds.⁺⁾

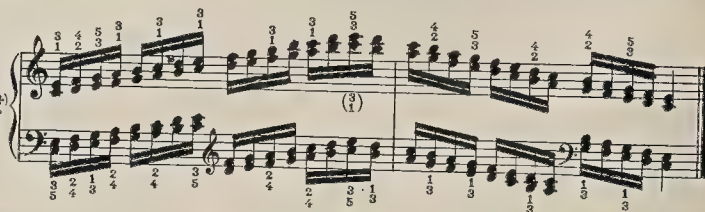


⁺⁾ The fingering of scales in Tenths is identical with that of Thirds, the upper part being taken an octave higher than in Thirds.

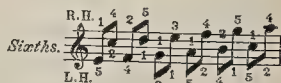
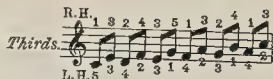
In Sixths.



In double Thirds.⁺⁾



⁺⁾ Double Thirds and double Sixths should also be practiced in broken form, thus:—



In double Sixths.⁺⁾



Arpeggios of the Common Chord in C-Major.

R.H. *First Inversion.* *Second Inversion.*

L.H.

Arpeggios of the Dominant Seventh Chord in C-Major.

R.H. *First Inversion.*

L.H.

R.H. *Second Inversion.* *Third Inversion.*

L.H.

When the hands are practiced together the left hand may be taken either one or two octaves lower than the right.

*) See note on page 68 referring to alternative fingerings for awkward intervals in arpeggios.

Scale of G-Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in G-Major.



Arpeggios of the Dominant Seventh Chord in G-Major.



Scale of D-Major.

Similar motion.
(In Octaves.)



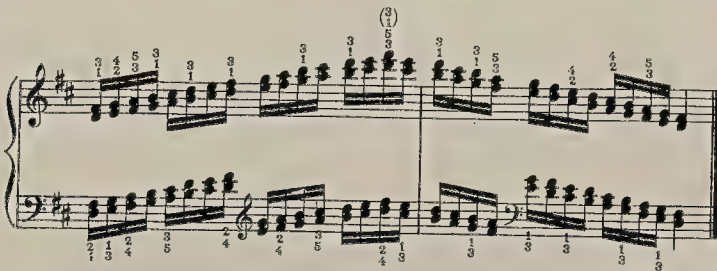
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in D-Major.

R.H. *L.H.* First Inversion. 4 Second Inversion.

Arpeggios of the Dominant Seventh Chord in D-Major.

R.H. *L.H.* First Inversion. 4 4 Second Inversion. Third Inversion. 5

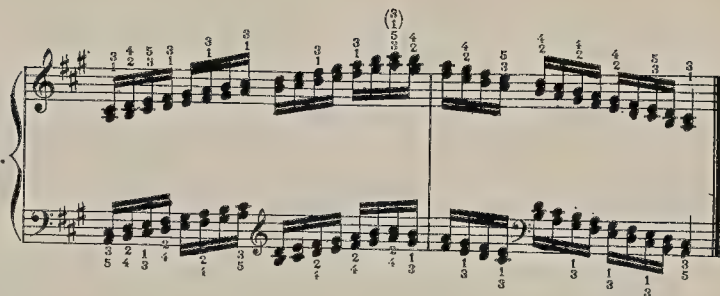
Scale of A-Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in A-Major.



Arpeggios of the Dominant Seventh Chord in A-Major.



Scale of E-Major.

Similar motion.
(In Octaves.)



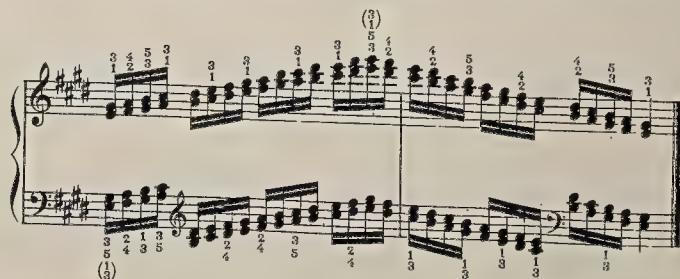
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Major.

R.H. First Inversion. Second Inversion.

L.H.

Arpeggios of the Dominant Seventh Chord in E-Major.

R.H. First Inversion. Second Inversion. Third Inversion.

L.H.

Scale of B-Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

In double Thirds.

In double Sixths.


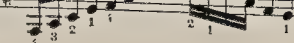
A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The music is in 4/4 time. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent bass line with many accidentals and a treble line with chords and single notes. The vocal line is a simple melody with some grace notes. The score is labeled "The Rose Tree" at the top.


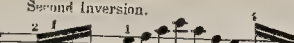
Arpeggios of the Common Chord in B-Major.


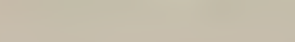
R.H. *First Inversion.* *Second Inversion.*

L.H.

Arpeggios of the Dominant Seventh Chord in B-Major.

R.H.  *L.H.* 

R.H.  *L.H.* 

R.H.  *L.H.* 

Scale of F \sharp -Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F \sharp -Major.

R.H. *First Inversion.* *Second Inversion.*

L.H.

Arpeggios of the Dominant Seventh Chord in F \sharp -Major.

R.H. *First Inversion.*

L.H.

R.H. *Second Inversion.* *Third Inversion.*

L.H.

4) The awkward nature of the interval from C \sharp to E \sharp in the regular fingering suggests the alternative order of the fingers as here given. Similar changes may be made in other arpeggios where the regular fingering is inconvenient. In all cases however the regular fingering should be practiced thoroughly, as the order given in the above, as in other alternative fingerings is practically included in the regular routine of one of the remaining positions of the arpeggios.

Scale of D \flat -Major.

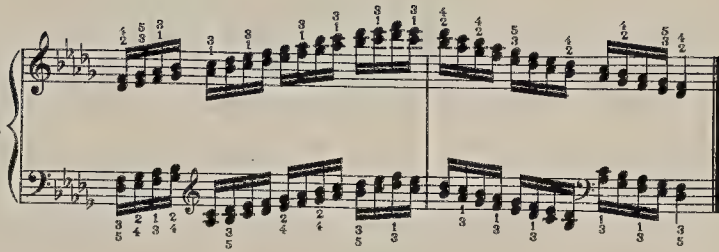
Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

Note: The scale of G \flat -Major, being but an enharmonic change from F \sharp -Major, is omitted.

In double Thirds.



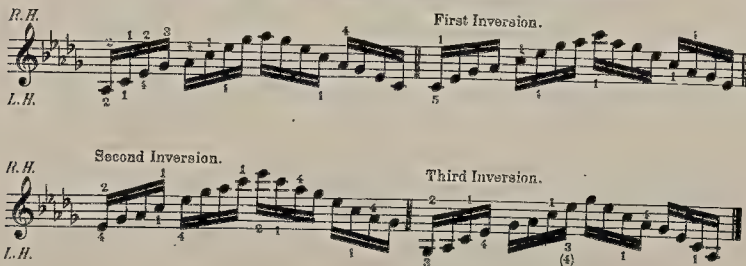
In double Sixths.



Arpeggios of the Common Chord in Db-Major.



Arpeggios of the Dominant Seventh Chord in Db-Major.



Scale of A^b-Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in Ab-Major.

First Inversion. Second Inversion.

R.H. L.H.

Arpeggios of the Dominant Seventh Chord in Ab-Major.

First Inversion.

R.H. L.H.

Second Inversion. Third Inversion.

R.H. L.H.

Scale of Eb-Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

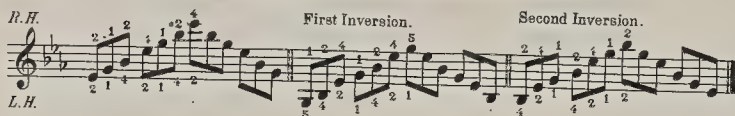
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in Eb-Major.



Arpeggios of the Dominant Seventh Chord in Eb-Major.



Scale of B \flat -Major.

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in B \flat -Major.

First Inversion. Second Inversion.

R. H. L. H.

Arpeggios of the Dominant Seventh Chord in B \flat -Major.

First Inversion. Second Inversion. Third Inversion.

R. H. L. H.

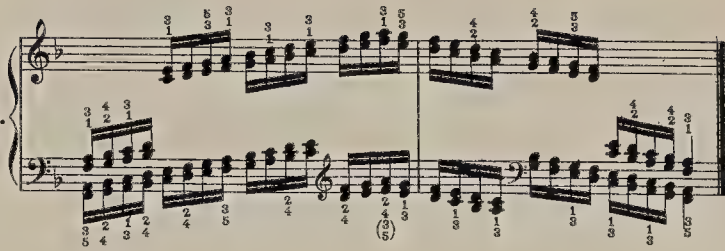
Scale of F-Major.

Similar motion.
(In Octaves.)

In Thirds.

In Sixths.

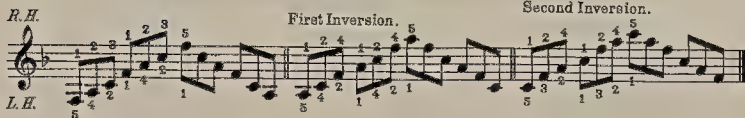
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in F-Major.



Arpeggios of the Dominant Seventh Chord in F-Major.



MINOR SCALES.

Scale of A-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in A-Minor.

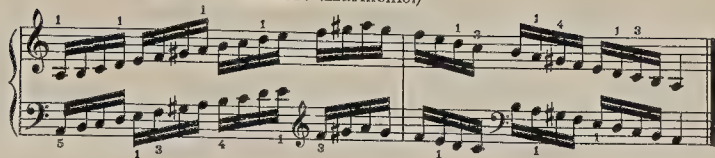


MINOR SCALES.

77

Scale of A-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



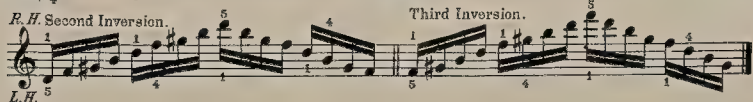
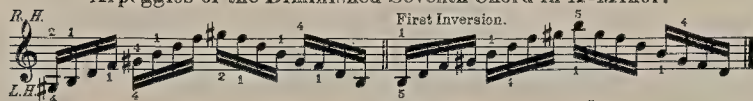
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in A-Minor.



Scale of E-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in E-Minor.

R. H.

First Inversion.

Second Inversion.



Scale of E-Minor. (Harmonic.)

79

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in E-Minor.

R.H.

First Inversion. 1

L.H.

R.H.

Second Inversion. 5

Third Inversion. 5

L.H.



Scale of B-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

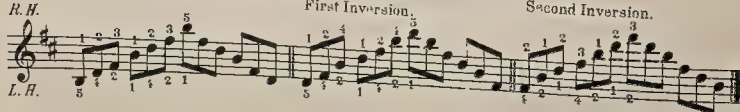


Arpeggios of the Common Chord in B-Minor.

R. H.

First Inversion.

Second Inversion.



Similar motion.
(In Octaves.)



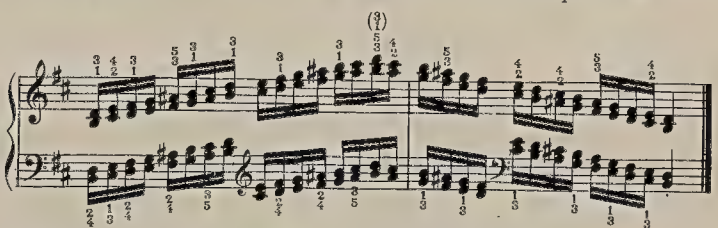
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in B-Minor.

R.H.

First Inversion.



R.H.

Second Inversion.

Third Inversion.



Scale of F \sharp -Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



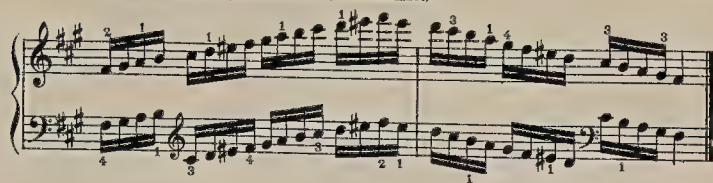
In double Sixths.

Arpeggios of the Common Chord in F \sharp -Minor.

Scale of F#-Minor. (Harmonic.)

83

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in F#-Minor.

R.H.

First Inversion.



L.H.

R.H.

Second Inversion.

Third Inversion.



L.H.

Scale of C \sharp -Minor. (Melodic.)

Similar motion.
(In Octaves.)



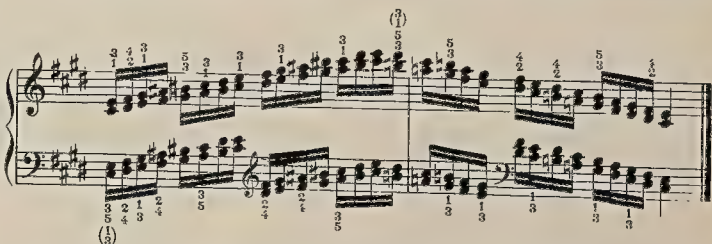
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

Arpeggios of the Common Chord in C \sharp -Minor.

R. H.

First Inversion.

Second Inversion.



Scale of C#-Minor. (Harmonic.)

85

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C#-Minor.

R.H.

First Inversion.



R.H.

Second Inversion.

Third Inversion.



Scale of G[#]-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



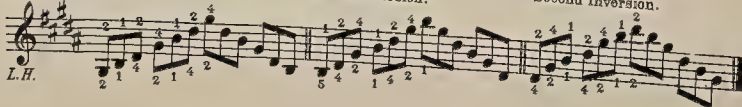
In double Sixths.

Arpeggios of the Common Chord in G[#]-Minor.

R.H.

First Inversion.

Second Inversion.



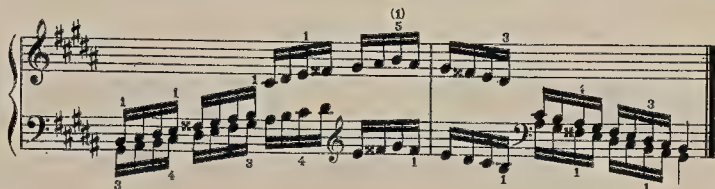
Scale of G \sharp -Minor. (Harmonic.)

87

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G \sharp -Minor.

R. H.

First Inversion.



L. H.

R. H.

Second Inversion.

Third Inversion.



L. H.

* Scale of D \sharp -Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.

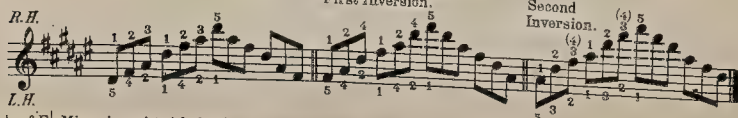


In double Sixths.

Arpeggios of the Common Chord in D \sharp -Minor.

First Inversion.

Second Inversion. (4) 5



*) The Scale of E \flat -Minor is omitted, being but an enharmonic change from D \sharp .

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in D \sharp -Minor.

R. H.

First Inversion.



R. H.

Second Inversion.

Third Inversion.



Scale of B \flat -Minor. (Melodic.).

Similar motion
(In Octaves)



In Thirds.



In Sixths.



In double Thirds.



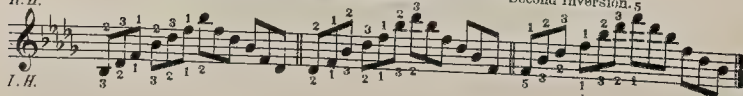
In double Sixths.

Arpeggios of the Common Chord in B \flat -Minor.

R. H.

First Inversion.

Second Inversion.



Scale of B \flat -Minor. (Harmonic.)

91

Similar motion.
(In Octaves.)



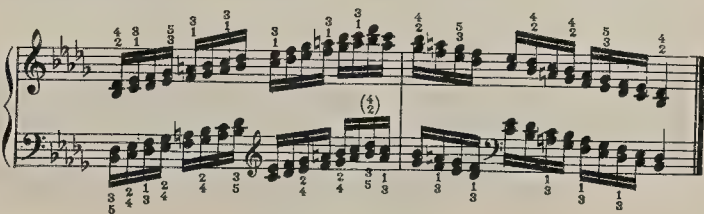
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in B \flat -Minor.

R.H.

First Inversion.



L.H.

R.H.

Second Inversion.

Third Inversion.



L.H.

Scale of F-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

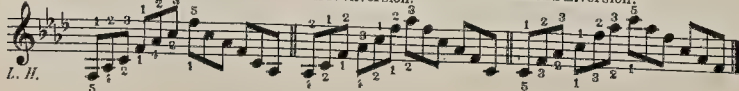


Arpeggios of the Common Chord in F-Minor.

R. H.

First Inversion.

Second Inversion.



Similar motion.
(In Octaves.)



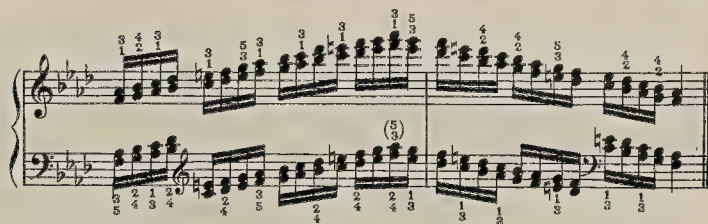
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in F-Minor.

R.H.

First Inversion.

L.H.

R.H.

Second Inversion.

Third Inversion.

L.H.



Scale of C-Minor. (Melodic.)

Similar motion.
(In Octaves.)



In Thirds.



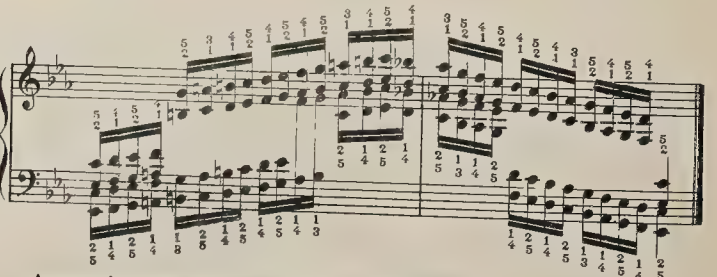
In Sixths.



In double Thirds.



In double Sixths.

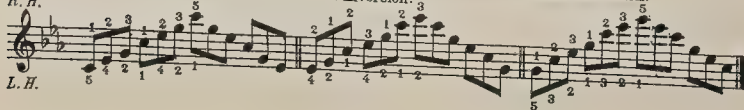


Arpeggios of the Common Chord in C-Minor.

R. H.

First Inversion.

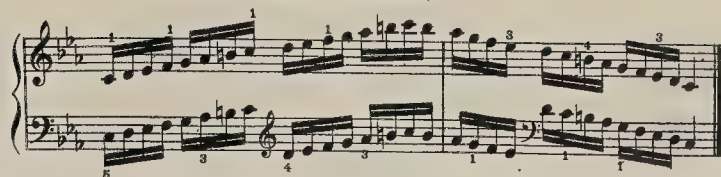
Second Inversion.



Scale of C-Minor. (Harmonic.)

95

Similar motion.
(In Octaves.)



In Thirds.



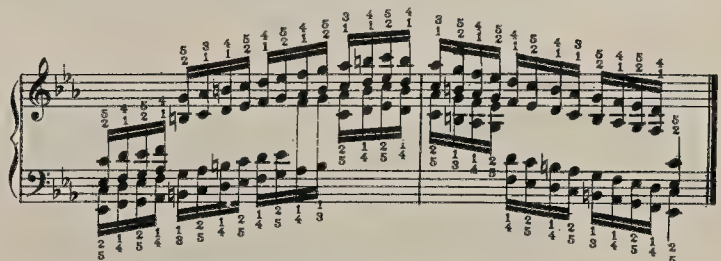
In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C-Minor.

R.H.

First Inversion.



L.H.

R.H.

Second Inversion.



L.H.

Third Inversion.



Scale of G-Minor. (Melodic.)

Similar motion.
(In Octaves.)



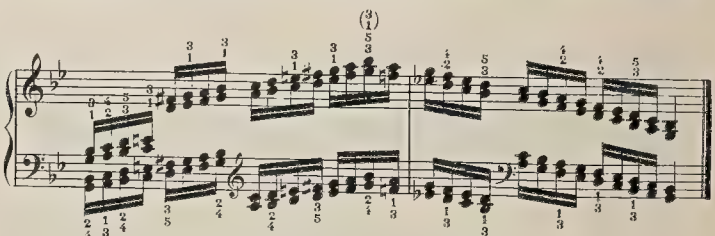
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in G-Minor.



Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G-Minor.

R.H.

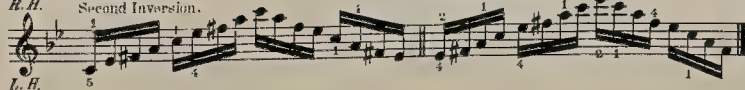
First Inversion.



R.H.

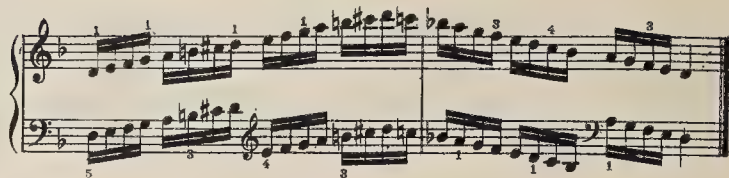
Second Inversion.

Third Inversion.



Scale of D-Minor. (Melodic.)

Similar motion.
(in Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

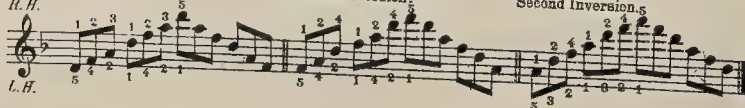


Arpeggios of the Common Chord in D-Minor.

R. H.

First Inversion

Second Inversion



Scale of D-Minor. (Harmonic.)

99

Similar motion.
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



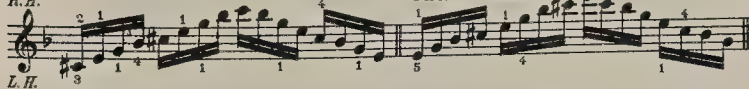
In double Sixths.



Arpeggios of the Diminished Seventh Chord in D-Minor.

R.H.

First Inversion.



L.H.

Second Inversion.

Third Inversion.



L.H.

CHROMATIC SCALES.

Chromatic Scale in Octaves.

Measures 1-4 of the Chromatic Scale in Octaves. The scale is written in 2/4 time, spanning two octaves. The first two measures show the ascending scale, and the next two show the descending scale. Fingerings are indicated by numbers 1-3 above or below the notes. The key signature has one sharp (F#).

Chromatic Scale in Thirds.

Measures 1-4 of the Chromatic Scale in Thirds. The scale is written in 2/4 time, spanning two octaves. The first two measures show the ascending scale, and the next two show the descending scale. Fingerings are indicated by numbers 1-3 above or below the notes. The key signature has one sharp (F#).

Chromatic Scale in Sixths.

Measures 1-4 of the Chromatic Scale in Sixths. The scale is written in 2/4 time, spanning two octaves. The first two measures show the ascending scale, and the next two show the descending scale. Fingerings are indicated by numbers 1-3 above or below the notes. The key signature has one sharp (F#).

The fingering given above may, by reason of its similarity for both hands, be regarded as the standard. Other fingerings however are frequently met with, and should also be learned by every thorough student, for in many instances they may be most profitably employed. See examples on page 101.

The following examples should be carefully practiced after the preceding form has been thoroughly mastered.

The image contains six systems of piano exercises, each consisting of a treble and bass staff. The exercises are chromatic scales with various fingerings indicated by numbers 1-4. The first system is in G major (one sharp). The second is in F major (one flat). The third is in D major (two sharps). The fourth is in B-flat major (two flats). The fifth is in A major (three sharps). The sixth is in E-flat major (three flats).

The chromatic scale should also be practiced in Thirds and Sixths and in contrary motion with the various forms of fingering given above.

Still another order of fingering for the chromatic scale and one which is now employed by some of the greatest of living pianists is here given.

R. H.

L. H.

The image shows the right-hand (R. H.) and left-hand (L. H.) fingering for the chromatic scale. The R. H. part shows a sequence of notes with fingerings 1, 2, 3, 4, 5 and 2, 3, 4, 5. The L. H. part shows a sequence of notes with fingerings 4, 3, 2, 1 and 3, 2, 1, 2.

Chromatic Scale in Major Double Thirds.

First system of the Chromatic Scale in Major Double Thirds. It consists of two grand staves (treble and bass clef). The treble staff has two parts: I. (upper voice) and II. (lower voice). The bass staff also has two parts: I. (upper voice) and II. (lower voice). The music is in 4/4 time and features a chromatic scale of major double thirds. Fingerings are indicated by numbers 1-5 above or below notes. The system spans two measures.

Chromatic Scale in Minor Double Thirds.

First system of the Chromatic Scale in Minor Double Thirds. It consists of two grand staves (treble and bass clef). The treble staff has two parts: I. (upper voice) and II. (lower voice). The bass staff also has two parts: I. (upper voice) and II. (lower voice). The music is in 4/4 time and features a chromatic scale of minor double thirds. Fingerings are indicated by numbers 1-5 above or below notes. The system spans two measures.

Chromatic Scale in Double Major Sixths.

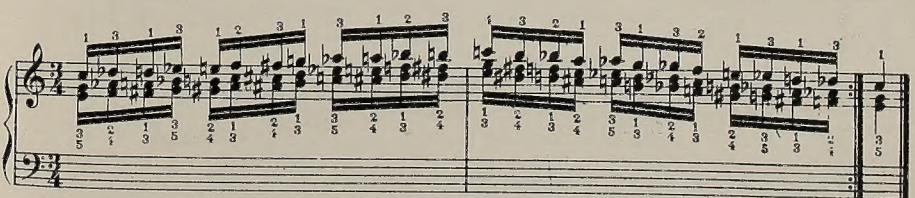
First system of the Chromatic Scale in Double Major Sixths. It consists of two grand staves (treble and bass clef). The treble staff has two parts: I. (upper voice) and II. (lower voice). The bass staff also has two parts: I. (upper voice) and II. (lower voice). The music is in 4/4 time and features a chromatic scale of double major sixths. Fingerings are indicated by numbers 1-5 above or below notes. The system spans two measures.



Chromatic Scale in Double Minor Sixths.



Chromatic Scale in Chords of the Sixth.



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